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THE ECHO-DEVICE

Several references to the echo not included in Mr. Elbridge Colby's valuable study *The Echo-Device in Literature* (New York Public Library, 1920) may be of interest to students.

I. Non-Dramatic Literature:

- (a). One of the "sonnets" in Henry Wotton's translation, *A Courtlie Controversie of Cupid's Cantels* (1578), is an echo-song (cf. Scott, *Eliz. Translations from the Italian*, p. 36).
- (b). Barnfield's *Cynthia* (sonnet 13).
- (c). Richard Brathwaite's *Barnabee's Journal* (1618). A burlesque of "Eccho."
- (d). Thomas Walkington, in the prefatory letter to his 1639 edition of *The Optick Glasse of Humours* (originally printed in 1607), says that he wrote "an Echo."
- (e). Nathaniel Richards's "The Divine Eccho, Between the Good Angell, Man in despaire, and the Devill," a nine-page production appearing in his *Poems Sacred and Satyricall* (1641) is another exception to Mr. Colby's statement that almost all the echo-poems deal with unrequited love.
- (f). In connection with the early appearance of the Echo in England and the use of the device for purposes of religious controversy should be considered the following passage in a letter of August 3, 1566, by Guzman de Silva, Spanish Ambassador in England:

"A picture was recently made in Antwerp, representing, on one side, those who are called Gueux, attempting to tear down the placards relative to religion and the inquisition that are placed on a tree, and on the other side, the clergy defending the same. To this, words had been added by the Protestants with a reply in the form of an Echo, and this has been printed, and sold here." The Bishop of London, continues the Spaniard, tried his best to prevent the sale of the work (*Calendar State Papers. Spanish* 1558-67, p. 571). Just what is meant by the "reply in the form of an Echo"?

II. Dramatic Productions:

- (a). *The Entertainment at Elvetham* (1591), by N. Breton (?) and others. An echo-song.
- (b). *The Cobler's Prophecy* (1594), Scene iii.
- (c). Marston's *Sophonisba* (1602), IV, i.
- (d). Beaumont and Fletcher's *Prophetess* (lic. 1622), V, iii.

- (e). Heywood's *Captives* (1624), II, i.
- (f). Randolph's *Amyntas* (1638), last scene.
- (g). Robert Baron's *Gripos and Hegio* (III, iii), a pastoral drama incorporated in his *The Cyprian Academy* (1647).
- (h). William Peaps' *Love in it's Extasie* (1649), III, iv.
- (i). Cosmo Manuche's *The Loyal Lovers* (1652), Act V.
- (j). Sir William Lower's *The Enchanted Lovers* (1658), III, i. An echo-song.
- (k). Walter Montague's *The Shepheards Paradise* (pr. 1659), Act V.

These instances of the echo-device in drama, in addition to being additional evidence of the popularity of the trick, especially on the court and academic stages, further illustrates two points made by Mr. Colby: (1) The increasing frequency of the device to advance the plot; (2) the fondness of pastoral drama for the Echo.

In conclusion, it may be noted that the Echo continued to appear in a certain type of drama even after the Restoration. This is true in spite of D'Israeli's statement that Butler's ridicule in 1663 drove it out of use. In III, iv of D'Avenant and Dryden's *Tempest* (1670), Ariel performs the function of Echo and an echo-song also occurs. Very similar to the device employed in Peele's *Arraignement of Paris* and certain masques are two later cases. In the first act of Shadwell's *Psyche* (1675) is "a short Symphony of Rustick Musick, representing an Echo"; and in V, vi of Charles D'Avenant's *Circe* (1685) "Phansy enters with the pleasant Dreams—the Pleasant Dreams sing and dance an Entry to the Song, to which Musicke there is an Echo in the Clouds."

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MILTON AND OCHINO

Mr. Louis A. Wood, in a dissertation entitled *The Form and Origin of Milton's Anti-Trinitarian Conception*,¹ advances the theory that Milton was indebted to the Italian Reformer, Bernardino Ochino, for his heretical conception of the Trinity, as well as for the doctrine of polygamy embodied in the treatise *De Doctrina Christiana* and the description of the Infernal Council in *Paradise Lost*.

On page 42 Wood notes that Milton makes no mention of Ochino in the list of divines cited in the Divorce pamphlets, where his name might be expected to appear had Milton read him at the

¹ London, 1911.